with UNITED ARTISTS

AROUND THE WORLD

KEEPING SALES OFFICES ALL OVER THE WORLD IN TOUCH WITH UNITED ARTISTS ACTIVITIE

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This entire issue is devoted to

D A R R Y L F R A N C I S Z A N U C K

Newest United Artists Producer

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Mr. Zanuck is considered one of the most able, if not the ablest, producer in the industry today. His future productions, to be released through United Artists, represent a powerful asset to our next season's lineup. Please see that the information contained in this bulletin is given the widest possible publicity in your trade-papers, newspapers and magazines.

(TRADEPAPER STORY NO.1)

Darryl Zanuck, for several years chief of production for Warner Brothers and First National Pictures, has resigned from that company and effected an association with Joseph M. Schenck, president of United Artists, whereby he will produce at least twelve pictures a year for United Artists release.

This, in the opinion of veteran film executives, is one of the most important affiliations made within recent years in the motion picture industry. Certainly it is a most important transaction to United Artists, for it places that company in an even more outstanding position within the industry.

Darryl Zanuck is rated as one of the ablest producers in Hollywood. He is reputed to be solely responsible for some of the greatest pictures produced within the past three or four years. One of his latest, "42nd Street," is now shattering box-office records throughout the United States. He will be remembered for "The Singing Fool," "The Doorway to Hell," "Tiger Shark," "I'm A Fugitive From A Chain Gang", "Gold-Diggers of Broadway" and "Gold-Diggers of 1933," the last named of which is not yet released, but which is being heralded as one of the biggest winners of the spring season.

Losing little time in setting up his organization, Mr. Zanuck announced that his new company at the United Artists studios will be known as Twentieth Century Pictures, Inc., with Mr. Schenck as president and Zanuck as vice-president.

"The reason for selecting the name of Twentieth Century Pictures, Inc., for the new company is that it seems to exemplify the type of pictures we intend to produce," he explained.

"Our stories, with but few exceptions, will be the modern head-line type of stories, packing a punch aimed at the box-office. In short, Twentieth Century Pictures, Inc., intends to carry to the box-offices of the theatres of the world a spirit as modern and as vital as its name."

(TRADEPAPER STORY NO.2)

Following trans-continental telephone conferences between Joseph M. Schenck, president, and Darryl Francis Zanuck, vice president in charge of production, of the newly-organized Twentieth Century Pictures, Inc., Mr. Schenck announced in New York that William Goetz, RKO producer, will be executive assistant to Mr. Zanuck; Raymond Griffith will be production supervisor; Howard Smith, scenario editor; and William Dover, personnel manager. With the exception of Mr. Goetz, all the appointees were with Mr. Zanuck at Warner Brothers-First National for the past several years.

As previously announced, this new production unit will make at least twelve pictures, which will be released through United Artists during the 1933-34 season.

In his first public statement, Mr. Schenck declared that it will be the policy of the new company not only to obtain the biggest names in the screen world for its casts, but that it will develop new stars as rapidly as possible. "We recognize the necessity of having known players in our pictures," Mr. Schenck explained, "but we also realize that we must have new blood as well."

It is the firm conviction of Mr. Schenck that the primary requisitesof production executives of the Twentieth Century Pictures, Inc., are youth, imagination and ideas. All officials already appointed, he points out, are young men, despite their full experience in Hollywood.

"We are convinced," he said, "that youth is required for the production of pictures today. We need men with modern ideas who, through their very youth, will not be handicapped by ideas of

the past. Any man who has produced pictures for many years has what I might term a 'hang-over' of out-dated ideas, and the present generation is not at all interested in these ideas.

"The reason, for example, why costume pictures cease to attract is that people of today are unable to enter into the spirit of past generations. And producers must recognize this and divorce themselves from out-moded ideals.

"Young men are needed in this industry as they never before were needed. That is why Darryl Zanuck is at the production head of our new company. He has youth, he has great ideas, and he has a mind perfectly blended of artistry and practicability. He devotes his entire time to the making of motion pictures, and the man who doesn't has no place in the business.

"William Goetz and Raymond Griffith are logical assistants to him. They, too, are young, though fully experienced, and both have all sorts of integrity and ability."

COPY OF ARTICLE CARRIED ON FRONT PAGE OF

MOTION PICTURE DAILY 4/24/33

ON THE HOLLYWOOD FRONT

by Red Kann

HOLLYWOOD, April 23 - Why do pictures cost so much? A million answers, one from every person quizzed.

It's surprising how many opinions, not confined to talent but embracing producers and supervisors as well, place the burden of the blame on the studio front offices. The lots are all right, they'll tell you, but it is the type of decision that emanates from the throne room which is not. The arguments go that vacillation, change of heart and lack of judgment are the triplets that plant negative costs on a peak where film rentals can never touch them.

"Most of the time they don't know what the hell they want. Today the story is O.K., tomorrow the picture is off schedule and the next day, it's on again. In the meantime, casts, sets and stages band and disband," one of the best-known directors in this land where whispers sound like roars declared today by way of illustration, "It's too silly, too unbelievable".

In any other business, what Darryl Zanuck did at Warners would be regarded as a snappy, efficient, workmanlike job, competently performed. He made good pictures. He kept his contract list working. He had planned and prepared stories that were ready for shooting and turned them over to directors only when they were in shape; then there was no deviations, no matter how the director yelled. He hit upon the topical subjects, culled from and built around daily newspaper headlines, an idea which long since struck this writer as something that should have been done years ago. He worked at the top speed necessary to any organized manufacturing plant, whether films or shoes, saw stories in terms of pictures and the results told their own tale, as inevitably they must.

To Hollywood, however, Zanuck is not only one genius, but several. How many again is dependent upon the individual you talk to. He is the man of the hour, the fellow who out-Thalberged Thalberg; who showed them how to do it. Because it is impressionable and moved with an ease hardly believable, the latter day Zanuck regime at Warners has the film colony completely stopped. It's a swell commentary on how, if not why, things happen here as they do.

And so in the various Brown Derbies, Levy's, the Cocoanut Grove and the Beverly-Wilshire where this little community foregathers to rip, rap or praise its neighbors the Zanuck "miracle" holds the boards when small talk does not.

He provides a topic for avid conversation, but that is because he typifies a performance which might well be studied, to the end that it be duplicated on other lots. Whether or not other plants can match Zanuck's production record is a divided question, as much of Hollywood

sees it. The local hysteria over what he has done -- certainly out of all proportion to the actual record, since no man possibly could have accomplished what wild-eyed talk credits to him -- asserts there can be no duplication. But Alexander the Great was head man in his day and a lot of other war lords have followed down through the years.

Zanuck has shown how to trim corners, make things happen with pennies where dollars once were required, tighten a studio organization to develop maximum, or almost maximum, results.

Hollywood gapes at Zanuck, not because there are not, or will not be, any other Zanucks, but because Hollywood stands apart from the world around it, because it isn't interested in anything beyond its own confines and consequently, knows no yardstick of comparison.

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INFORMATION AND BIOGRAPHICAL DATA

ON DARRYL FRANCIS ZANUCK

Now that you are aware that Darryl Francis Zanuck has tied up with Joseph M. Schenck and has organized Twentieth Century Pictures, Inc., to do at least twelve pictures a year for United Artists release, it is fitting that every person in our organization, and particularly the selling force, becomes better acquainted with the man and with what he means to the motion picture industry.

I'm going to start off with two quotations, taken respectively from the Hollywood Reporter and the Hollywood Herald. Here they are:

Willie Wilkerson, Editor of the Reporter, writes: "Darry Zanuck is the greatest piece of motion picture property in Hollywood today."

Lin Bonner, Staff Writer of the Herald, says: "Zanuck, by common agreement of Hollywood, is worth at least a million dollars a year to any picture-making plant fortunate enough to have him."

Well, I ask you! And it might not be amiss to add that both Wilkerson and Bonner are extremely tough guys editorially and that neither is in the habit of giving a man a plug just for the love of it. When they said the above

they meant every word of it, sincerely.

Now, what makes Zanuck Number One Genius in Hollywood? Why is he placed ahead of, for example, Irving Thalberg --- Thalberg, who for years was No. 1 man at M.-G.-M.? And the answer is given very succinctly by the above-mentioned Bonner: "The difference between the two," he says, "is that Thalberg, with an unlimited bankroll, was permitted to buy the greatest plays, books, stars, writers and directors; was permitted to use the trial by error system whereunder he could make a picture over and over again until it was perfect for profit. Zanuck, limited in budget, turned newspaper headlines into great screen dramas and made more money per picture than Thalberg or anyone else. That is, on the amount invested."

In other words, through a program of sustained success, almost since the advent of the talkies, Zanuck has come to be known as the best picture-making brain in the world. Year after year, he has advised, devised and supervised more than 50 pictures a season, and year after year his efforts have been rewarded by the most satisfying screen fare unveiled to the public gaze, because his productions have consistently rung that old bell at the box-offices of the world.

And it doesn't require a seer to figure out that, as good as he has been, he is bound to show infinite improvement, now that he has the opportunity to concentrate on twelve pictures a year instead of fifty. The new tie-up

will afford him the opportunity, too, of going deeper into his plan of making headline pictures.

It was Zanuck, you know, who originated the idea of making pictures based upon news events of the day, thereby adding to the entertainment of his pictures the additional punch of timeliness. When Ivar Kreuger, the Swedish Match Croesus, was reported to have committed suicide in Paris, out came Warner Bros. with a picture called "The Match King". Georgia chain-gangs came into the news, and along came the Zanuck special, "I'm a Fugitive From a Chain Gang". And there were several others.

Of course, the idea caught on immediately, and other producers fell into line. Charles R. Rogers, of Paramount, even now is releasing "The Song of the Eagle", whose topic is beer. And "Gabriel Over the White House" and "Looking Forward" are the result of the recent change of Administrations in Washington. Fox has a picture based upon the life of Mayor Anton Cermak of Chicago, who fell victim to an assassin's bullet in Florida. And so it goes, with others following where only Darryl Zanuck had the courage to lead.

Thus you can see why the news of Zanuck's retirement from Warner Bros.-First National and his affiliation with Joseph M. Schenck made larger Hollywood headlines than did Zangara's attempt upon the life of President-Elect Roosevelt. For the producer, though only thirty-three

years old, is motion picture history and a Hollywood legend. Though not known to the outside world, he is infinitely important to every movie fan who lays fractional currency on a box-office apron.

Zanuck is doubtless the most active man in all Hollywood. He is a small man from a small town in Nebraska. Wahoo, Neb. He's about five feet, five inches tall, and probably will never see the day when he tips the scales at 145 pounds. He has blondish hair, a toothy smile and, in a region where hot sun is less plentiful than Southern California, probably would be a pale-face. His eyes glow with the feverishness of a zealot.

His voice is nasal. He is witty and always tense, and he is sophisticated, yet naive. He is a martinet to people who work under him, and he is explosive in almost everything he says and does. And, as the above-mentioned Bonner said of him, he is fluent in three languages --- profane, slang and executive.

Zanuck's biographers tell us that he quit school when less than 16 to enlist in the National Guard for service with Pershing in the abortive attempt to get Villa in Mexico. Then, still under legal age, he went to France and served in several engagements during the World War. He also acted as a correspondent for the Stars and Stripes, the Doughboy's newspaper.

Back in the United States, he tried his hand at newspaper reporting, fiction writing, dock work, ranch work and as a cowboy. All before he was eligible to vote. His family moved to Los Angeles, and he ultimately got into the movie studios. He sold a story to the late William Russell, one-time Fox star. But the next few months were the most unprolific days imaginable.

One day a scenario editor told Zanuck in confidence that all the studios were buying only the work of established writers, people who have written books or plays. The young writer mumbled something which sounded very much like, "Oh, Yeah!" and returned to his home. And then, by some mysterioud means, Zanuck managed to have a book published. And when various young women, all friends of the writer, called up book stores asking for the book, a sort of recognition came to the author.

Somebody at the Warner studio took cognizance of the new author, and he was taken on as a writer. Then, by leaps and bounds, the young man proceded to place his stamp upon the industry. Out of the welter came the information that Zanuck not only has a story mind, but also has a scenic mentality. He has a power to visualize pictures that is the source of constant envy to his rivals. And that very power of visualization raises him head and shoulders over his confreres.

John Bright, one of Hollywood's most original writers, once said: "Zanuck is the greatest scenario organizer that Hollywood has ever known. He is not story-minded, but scene-minded; that's why he makes such good pictures."

In giving his formula of screen entertainment, Zanuck places the story foundation as the most important factor. Cutting and editing come second. Third in importance is the director, and fourth are the players.

Zanuck works from 18 to 20 hours every day of his life. While at the Warners he hired stars and directors personally; he okayed every important member of the casts; passed on set and costume designs; bought stories and participated in the writing of scenarios; assigned directors and cameramen; looked at every foot of film shot on every picture; edited most of the pictures; supervised publicity; allocated costs and served as general manager of three studio plants, employing about 2,000 persons daily. Outside of that, all he did was to find an hour a day for pony polo.

Well, that'll give you an idea!

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